

# ART IN AMERICA

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JEAN LIPMAN



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# ART IN AMERICA

*An Illustrated Quarterly Magazine*

FOUNDED IN 1913

VOLUME 33

JANUARY, 1945

NUMBER 1



## NEWLY DISCOVERED PORTRAITS

BY J. WILLIAM JENNYS

By AGNES M. DODS



## DÜRER'S SHOP — THREE STUDIES

By E. TIETZE-CONRAT



## THE FRANÇOIS CRATER

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- ALAN BURROUGHS, Research Fellow, Fogg Art Museum, author of *Art Criticism from a Laboratory, Limners and Likenesses, John Greenwood in America*.
- BARTLETT COWDREY, author of *William Henry Bartlett and the American Scene, National Academy of Design Exhibition Record, William Sidney Mount, an American Painter*.
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FIG. 1. J. WILLIAM JENNYS: MABEL LITTLE BILLINGS  
Miss H. Louisa Billings, Hatfield, Massachusetts



FIG. 2. J. WILLIAM JENNYS: LT. DAVID BILLINGS

# ART IN AMERICA

## AN ILLUSTRATED QUARTERLY MAGAZINE

VOLUME XXXIII

JANUARY, 1945

NUMBER 1



### NEWLY DISCOVERED PORTRAITS BY J. WILLIAM JENNYS

By AGNES M. DODS  
*Montague, Massachusetts*

EARLY in 1935 a pair of excellent American portraits was discovered in the Connecticut Valley town of Hatfield, Massachusetts. These represented Lt. David Billings (1730-1807) and his wife, Mabel Little (1744-1815) and had been attributed to an unknown artist by the owner (Figs. 1 & 2). Somewhat later, a few miles up the Valley, in the historic town of Deerfield, four other portraits were brought to light. These were from the same brush and represented Lt. Elijah Arms (1727-1802) and his wife, Naomi Lyman (1739-1818) and were in the collection of the Pocumtuck Valley Memorial Association and were also attributed to an unknown artist. Those of William Stoddard Williams (1762-1837) and his wife, Polly Hoyt (1760-1821) (Figs. 3 & 4) were privately owned and said to have been painted by an itinerant artist named "J. Atwood." This latter attribution was based upon a flyer in the possession of the

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owner. The artist advertised for sitters in the usual manner and on the reverse side was the signature of William Stoddard Williams, and the date 1825.

A careful study of these facts proves this attribution false. The flyer is dated 1825 yet at this time Arms had been dead more than twenty years and since the Williams portraits were from the same brush and painted about the same date, it is not probable that Lt. Arms was painted posthumously. An advertisement in the Franklin Herald of October, 1832, is identical with the flyer and proves that Atwood was a later painter than the artist who produced the Williams and Billings portraits as well as those of the Arms'. When the Williams' portraits were exhibited at the Museum of Fine Arts in Springfield, Mass. in 1941, marked Jennys characteristics were noted by authorities who viewed them. This attribution to Jennys was further substantiated by the discovery of the following item in the account books of Williams who was a country physician:

"Sept. 8th, 1801. Paid J. William Jennys \$24" for his own and his wife's portrait. "Frames \$2.00."<sup>1</sup>

The caps worn by the women subjects are not the frilly lingerie ones with bows which were the fashion during the 1820's and 1830's but are high and formal in appearance. The gowns show no evidence of full sleeves but are high waisted and simple in design. Lt. Arms is a man of seventy-four dressed in a brown coat and waistcoat and wears a long flowing wig under his skull cap. Naomi Lyman, his wife, is painted in conventional black with a string of gold beads about her throat. Billings is also a man past seventy yet he appears to be much younger. His wig is rolled at the ears and a white neckcloth is wound about his throat and tied in a knot. Mabel Little Billings wears a gown of brown, a white fichu folded into the neckline, her high white cap trimmed with ribbons edged in china blue. In the portrait of Mrs. Williams, Jennys has departed from his drab color scheme and has fashioned her gown of glowing red, so well painted that the fabric is unmistakably satin. Dr. Williams is simply painted indeed without any hint of adornment or frill.

The technique is unquestionably that of Jennys and all six portraits were attributed to him by the author. It is evident by the skillful use of light and shade and the cleverly modelled features that the artist had some instruction in drawing. The faces of the subjects have the appearance of being stripped of the flesh, the bony structure of cheek, eye-socket and

<sup>1</sup>Information from Mrs. George Spencer Fuller, Deerfield, Mass.



FIG. 3. J. WILLIAM JENNYS: POLLY HOYT WILLIAMS  
Mrs. George Spencer Fuller, Deerfield, Massachusetts



FIG. 4. J. WILLIAM JENNYS: WILLIAM STODDARD WILLIAMS  
Mrs. George Spencer Fuller, Deerfield, Massachusetts





FIG. 5. UNIDENTIFIED WOMAN ATTRIBUTED TO J. WILLIAM JENNYS  
*Messrs. Herrel George Thomas and J. Stuart Halladay, Sheffield, Massachusetts*



FIG. 6. UNIDENTIFIED WOMAN ATTRIBUTED TO WILLIAM JENNYS

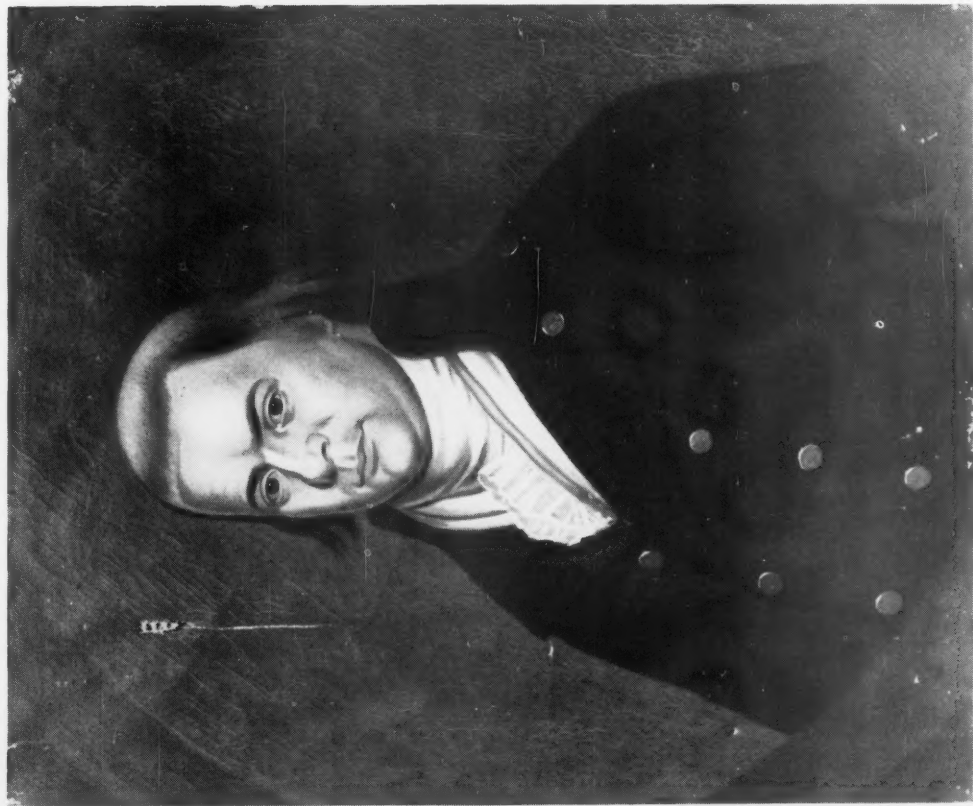


FIG. 7. UNIDENTIFIED MAN ATTRIBUTED TO WILLIAM JENNYS  
*Albert Duveen, New York*





jaw then being delineated and the flesh painted back on again over this framework. The palette is limited: warm brown for coats and gowns, repeated in a darker tone for the background, the occasional use of color for a gown and high white caps the ribbons banded in china blue. All of the portraits are painted within ovals. The bodies of the women are elongated and flat-chested, their arms having a rotundity peculiar to the wooden and stuffed dolls of the time. With men, Jennys succeeded in producing somewhat better portraits than those of his women subjects.

The entry in the Williams' account book leaves little doubt but what Jennys was in Deerfield in 1801. Another pair of portraits, those of John Bancroft (1755-1811) and his wife, Elizabeth Holcomb (1754-1813) are owned by the Athenaeum in Westfield, Mass. and have been attributed to J. William Jennys by no less an authority than William Sawitzky of the New York Historical Society. A portrait of an unknown woman in the Halladay-Thomas Collection (Fig. 5), exhibited at the Carnegie Institute in 1941 has been attributed to Jennys by Jean Lipman.

The discovery of a portrait of Col. Benjamin Simonds (1726-1807) signed and dated William Jennys, 1796, reopens the question whether there was also an artist, William Jennys, as well as one named J. William Jennys. The late Frederic Fairchild Sherman was inclined to believe that there were two individuals, possibly father and son. To be sure, portraits attributed to William Jennys have a more fluid finished style than those attributed to J. William Jennys. Those signed by the latter bear a later date, almost all of them in the early 1800's while those signed and dated by William Jennys occur earlier in the late 1790's. It is possible that J. William Jennys' distinguishing linear style was due to his profession as an itinerant painter who journeyed far afield. The portraits of William Jennys, with the exception of that of Col. Simonds, are found in a more concentrated area and indicates that this painter had more time and leisure to spend upon his subjects, than an artist whose itinerary took him through many towns and who really never knew his subjects well enough to paint them sympathetically.

The pioneer research on the Jennys family by the late Frederic Fairchild Sherman and Jean Lipman reveals that the Jennys family painted in the Connecticut towns of Litchfield, New Milford, Washington, Brookfield, Guilford, Stonington and Stratford. That William Jennys was also known to have been in Hartford is evident by the discovery of a pair of portraits painted in that city and now owned by Albert Duveen of New

York, (Figs. 6 & 7). These were originally attributed to Richard Jennys. Although the subjects are unknown the discovery indicates stronger than ever that the Jennys family was firmly entrenched in the Connecticut Valley during this time and that any member could easily have wandered into Massachusetts plying their trade. It is easy, too, to trace the route of J. William Jennys up the Valley to Westfield, on to Hatfield and thence to Deerfield. It is possible that there are still many unrecorded portraits by J. William Jennys in the towns along his route which only time and patient research will bring to light.

#### PORTRAITS BY J. WILLIAM JENNYS

- ARMS, LT. ELIJAH, 1727-1802. Oil on canvas c. 30" x 24". Brown coat, skull cap, long flowing brown wig. *Owner:* Pocumtuck Valley Memorial Association, Deerfield, Mass.
- ARMS, NAOMI LYMAN, 1739-1818. Oil on canvas c. 30" x 24". Figured black dress, white fichu, white cap, gold beads. *Owner:* Pocumtuck Valley Memorial Association, Deerfield, Mass.
- BANCROFT, JOHN, 1755-1811. Oil on canvas 30" x 25". Attributed to William Jennys by William Sawitzky. Black coat, white stock. *Owner:* Westfield Athenaeum, Westfield, Mass.
- BANCROFT, ELIZABETH HOLCOMB, 1754-1807. Oil on canvas 30" x 25". Attributed to J. William Jennys by William Sawitzky. Lace dress with white neckerchief, white cap, gold beads and earrings. *Owner:* Westfield Athenaeum, Westfield, Mass.
- BILLINGS, LT. DAVID, 1730-1807. Oil on canvas c. 30" x 25". Black coat and waistcoat, white stock, dark wig. *Owner:* Miss H. Louisa Billings, Hatfield, Mass.
- BILLINGS, MABEL LITTLE, 1744-1815. Oil on canvas c. 30" x 25". Brown dress, white fichu, gold beads, white cap. *Owner:* Miss H. Louisa Billings, Hatfield, Mass.
- WILLIAMS, DR. WILLIAM STODDARD, 1762-1829. Oil on canvas 30" x 25". Black coat and white neckcloth. *Owner:* Mrs. George Spencer Fuller, Deerfield, Mass.
- WILLIAMS, MARY (POLLY) HOYT, 1760-1821. Oil on canvas 30" x 25". Red dress, white cap, gold beads. *Owner:* Mrs. George Spencer Fuller, Deerfield, Mass.
- UNKNOWN WOMAN. Oil on canvas 25" x 15½". Attributed to J. William Jennys by Jean Lipman. Dark dress, white fichu, gold beads and earrings, straggly grey hair. *Owners:* J. Stuart Halladay and Herrel George Thomas. Sheffield, Mass.

#### UNRECORDED PORTRAIT BY WILLIAM JENNYS

- SIMONDS, COL. BENJAMIN, 1726-1807. Oil by William Jennys. Signed and dated 1796. 30" x 25". Large cocked hat, white stock and ruffled shirt. *Owner:* Bliss Perry, Williamstown, Mass.

#### UNRECORDED PORTRAITS ATTRIBUTED TO WILLIAM JENNYS

- UNKNOWN WOMAN. Painted in Hartford. *Owner:* Albert Duveen, New York City.
- UNKNOWN MAN. Painted in Hartford. *Owner:* Albert Duveen, New York City.

## DÜRER'S SHOP — THREE STUDIES

By E. TIETZE-CONRAT  
New York City

### I. GLASS PAINTINGS IN SAN NAZARO IN MILAN

THE church of San Nazaro of Milan owns a series of painted windows the original location of which can apparently no longer be traced. At present the panes are distributed between two windows: four, including the top canopies, are in a small lateral chapel on the right of the church, six more, also including canopies, are in the St. Catherine Chapel on the left (See Figs. 1 & 2); two further panes are kept in the sacristy. These two might have belonged to the now shortened window mentioned first and have formed its second row. A satisfactory reconstruction is made difficult by the facts that not all the scenes represented may be identified with certainty, and that in spite of the detailed representation of the legend a few especially important scenes are missing, indicating that originally more panes must have existed. Such a thesis seems to be supported by the observation that the windows have been restored by the help of other sections corresponding in style.<sup>1</sup>

The scenes represented are from the legend of St. Catherine as told in the *Passionale*. The early years of the Saint are missing; the story begins only with her visit to the hermit and her conversion by him to the Christian faith. In the next picture the Blessed Virgin appears to the sleeping Saint on whose finger the Child puts the ring. Close by the *Worship of the Idols* is represented, ordered by Emperor Maxentius over the protest of St. Catherine. She defends herself before the Emperor who — in the next pane — orders her imprisonment and challenges the philosophers to refute Catherine's false doctrines. An angel comforts the prisoner in her tower. Perhaps the pane now preserved in the sacristy is part of the *Disputation* which as a rule holds a prominent place in the representation of this legend (Fig. 3). There follows another otherwise unusual episode: the philosophers converted by Catherine are suffering martyrdom. Maxentius continues his efforts to dissuade the fair princess from her faith, but to no avail. Then he flies into a rage, has her stripped and bound to a column where she is beaten with sticks and scourges until blood runs from

<sup>1</sup>In the lower right corner of the larger window a fragment of a St. Martin is inserted opposite the kneeling donor; in the corresponding lower left pane of the shorter window only fragments of the donor's figure are preserved.

her. After the episode, not represented here, of the Empress' visit in Catherine's prison, follows the unsuccessful attempt to break her on the wheel (Fig. 4), another favorite artists' subject, and finally her beheading.

These stained glass windows have not been discussed outside local guidebooks which, however, fail to recognize their historical place and importance. They used to be attributed to Lucas van Leyden, a collective name in Italy for Northern art products of the early Renaissance period. A recent description of the church written as a thesis and existing only in manuscript suggests a Swiss origin without supporting this by any arguments. Neither attribution deserves discussion, the connection of the glass paintings with Dürer's entourage being recognizable at first sight. This is most evident in the *Martyrdom of St. Catherine* the essential features of which correspond to Dürer's woodcut B. 120 (Fig. 5). The scene in the window is rendered in reverse, and the executioner, who in the woodcut appears standing between the kneeling Saint and the rider falling from his horse, is omitted. This change is logical since the beheading is represented in a second pane; no less logical is the detail that the Saint does not bend her head to receive the stroke of the sword, but holds it triumphantly erect in front of the broken wheel. The draperies, however, are exactly alike in many details, and so is the group of the man wearing a turban and the other behind him looking upward; some heads have been omitted here while the gap caused by the omission of the executioner is filled by another figure on horseback raising his arms above his head.

Another detail borrowed from Dürer is found in the lower right pane of the window where a group of three figures — the man with the turban *en face*, the old man in a fur-trimmed mantle coming from the left side, and a profile head for the greater part overlapped by the old man just mentioned — is taken directly from Dürer's woodcut B. 117, the *Martyrdom of the Ten Thousand Christians*. Also the figures following on the left seem to repeat further figures from the same model.

Such borrowing at a time when Dürer's graphic production began to serve as a universal mine for elements of composition and for types would not yet prove the origin of the stained glass in Dürer's surroundings. A further argument is that such figures as cannot be proved to be copied from him are closely related to his customary types. The figure for instance seen from behind at left in the *Disputation* resembles one of the beadles in the middle ground of B. 120; the man with the turban opposite him who is also found in other panes, is one of Dürer's current types and appears in



FIGS. 1 & 2. GLASS PAINTINGS WITH SCENES FROM THE LEGEND OF ST. CATHERINE  
*San Nazaro, Milan*





FIG. 3. GLASS PAINTING, DISPUTATION OF ST. CATHERINE



FIG. 4. GLASS PAINTING, ATTEMPT TO BREAK ST. CATHERINE ON THE WHEEL  
*San Nazaro, Milan*

the first woodcut of the *Apocalypse* and in the *Eccehomo* of the *Great Passion*. No less are the enthroned Emperor, the unclothed Virgin Saint, the fat man in profile typically Düreresque. All these elements belong to Dürer's stock at the end of the XVth century; the others for which no direct analogies can be traced at least do not disagree with Dürer's vocabulary at this time, with the sole exception of the bearded knight standing between the Emperor and St. Catherine in the lower left pane of the larger window. He is so strikingly different that one is tempted to consider him a later addition.

It cannot be surmised that the designer of the glass paintings was enabled by his intimate acquaintance with Dürer's *Martyrdom of St. Catherine* and other woodcuts to penetrate Dürer's art deeply enough to produce a total corresponding exactly to Dürer's style. Such a stylistic assimilation is the more unlikely as there was no reason for attempting it. The designer of these windows handles Dürer's style without any restraint, uses his types without borrowing them from prints, reaches Dürer's way of expressing himself like somebody who feels supported by the master's model and nearness; the relation to Dürer is exactly that which might be expected in a workshop. For Dürer himself could not have made the designs. He would not have slavishly copied his own woodcut; moreover when he invented the overthrown rider of the *Martyrdom B. 120* he endowed him with a harshness and violence of his own *Storm and Stress*. In the stained windows everything is smoother, softer, beautiful, in all these aspects related to Dürer's style in the *Life of the Virgin*, which means in the very first years of the XVIth century.

Such a relationship between invention and execution is typical of every workshop production. The pupil eagerly takes up what the master has just outgrown.

## II. PANELS OF A DISPERSED ALTARPIECE

WE SAW the panels discussed in this article in 1937 in Vienna where their owner left them; neither he nor we know anything about their present whereabouts. We are thus not in a position to give their measurements or to discuss their colors, but are limited to the information to be gathered from the photographs. This, however, covering the composition and the types, is sufficient to justify the localization of the altarpiece in Nuremberg. The man who painted these panels telling the legend of St. Catherine had painstakingly learned everything which that city could offer



him in the late 1490's. He must have been an old-fashioned artist. The figures correspond stylistically to the more ancient elements in Dürer's *Apocalypse* without betraying in any trait an Italian influence or accepting the powerful challenge presented by young Dürer himself. In spite of this seeming primitiveness the date of origin should be placed around 1500, in view of the costumes — similar to those in Dürer's woodcut B. 95 — of the Saint and her executioner. When we add that the panels are substantially painted over, and that we cannot suggest an attribution to any definite Nuremberg artist, the question inevitably emerges whether the discussion of the paintings should not be left to the limited group of those particularly interested in the local School of painting in Nuremberg.

The reason why they are published here is that they contain a problem which transcends a merely local interest as best illustrated by a closer examination of the *Disputation of St. Catherine* (Fig. 7). The event takes place in a market-place, the frame houses of which are shown on the right in sharp foreshortening while the houses marking the end of the square are seen from the front. The houses more in the foreground, appearing larger by their rendering in perspective, are identical to those in Dürer's woodcut B. 61 representing the *Martyrdom of St. John the Evangelist* (Fig. 6).

The group of houses is shown in reverse. The simplest explanation of this fact would be that the painter used the drawing which had served Dürer for his woodcut. It happened occasionally that a woodcut when copied in a painting was reversed, but such an extra effort can be expected only in a composition of figures in which it might have been justified by reasons of iconography or of symmetry or by the necessity of an adaptation to the general arrangement of an altarpiece or a painted window. Moreover there are various deviations in details less likely to be credited to the alleged copyist than to Dürer himself when using his drawing in the woodcut. As a careful comparison reveals, the differences or additions in the painting are wholly organic and full of feeling for the constructive parts, far more so than might be expected in anybody dealing with an object unknown to him. He must therefore indeed have relied on a drawing by Dürer himself.

Since, as is universally known, among the numerous studies by Dürer none immediately connected with the *Apocalypse* is preserved, it is interesting to have one which may be reconstructed. How did it look? Was it restricted to the group of houses as appearing in the woodcut, or did

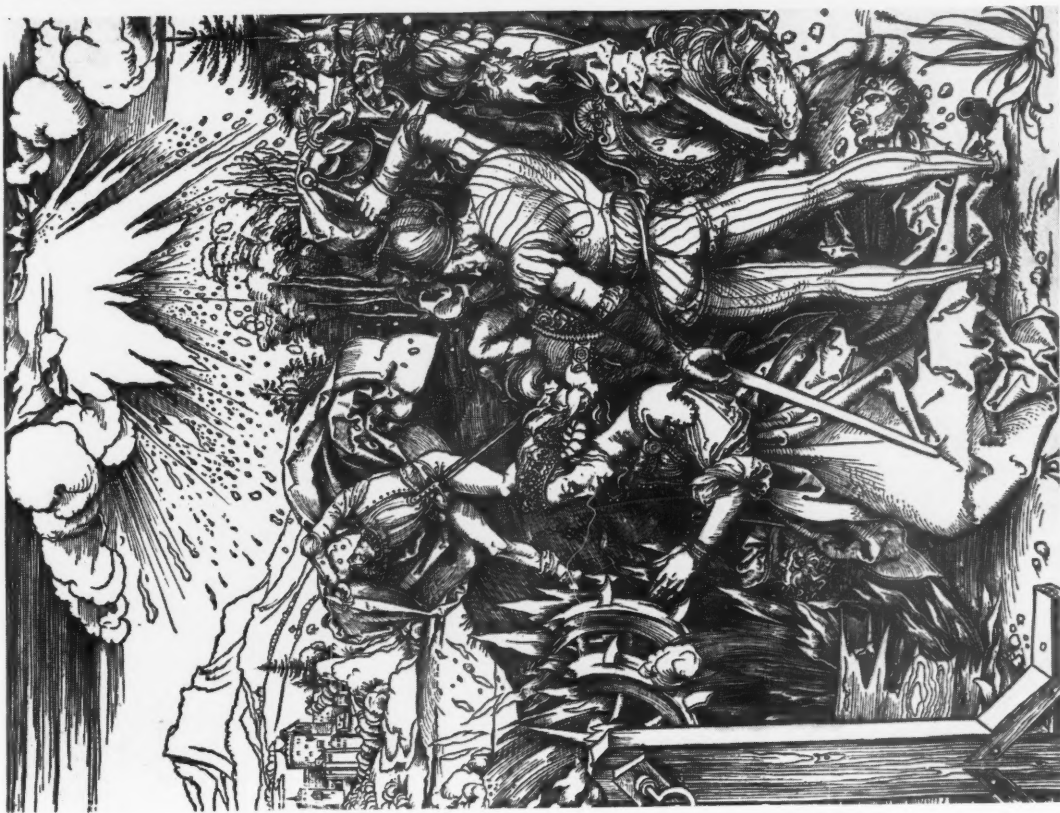


FIG. 5. DÜRER: BEHEADING OF ST. CATHERINE  
*Woodcut B. 120*



FIG. 6. DÜRER: MARTYRDOM OF ST. JOHN THE EVANGELIST  
*Woodcut B. 61*



FIGS. 7-10. SCENES FROM THE LIFE OF ST. CATHERINE  
Formerly Private Collection, Vienna



it also contain the neighboring buildings as in the painting? The difference between the two groups is striking not only for the architectural style, but also for the general perspective arrangement. In none of Dürer's early woodcuts is the horizon lifted to such a height. If our painter used one of Dürer's drawings for the rear of the market-place, it must have been one much earlier, something like the watercolors in Berlin and Bremen (L. 4 and 104), and he connected it loosely with the later model. The elements are Düreresque, but their combination is not; the hiatus from the group of buildings seen from nearby to the row of houses seen from a greater distance is not bridged over.

This is indubitably a daring step forward: having noticed in a painting the use of a model by Dürer we infer, for another architectural detail executed with similar care, but in a different style, another model by the same hand — although unable to point out such a drawing or its use by Dürer himself. Our strongest argument is that in view of the extreme poverty and monotony of inspiration in all figure parts we feel authorized to suppose an inspiration from outside for the spontaneity of the city view. An artist who in his main compositions tries four times to balance a group of men pushed in from the right with the sprawling executioner and the Saint, cannot be credited with the slightest originality in accessories. To size up the youthful Dürer's greatness it is sufficient to contrast these awkward clusters of figures with the onlookers on Dürer's *Martyrdom of St. John*. Here the crowd is preparing the infinite multitude which will fill various woodcuts of the *Life of the Virgin*. In a few details we may again become aware of the dependence of the painter on Dürer: the mantle of the Turk is covered with lozenges like that of the Turk in Dürer's woodcut of the *Flagellation* B. 8; the sceptres — of the King and Domitianus in Dürer's *Martyrdom of St. John* — are identical.<sup>2</sup>

The contrast between the figure parts and the landscape which strikes us in the panel of the *Disputation* is no less typical of its companions. The castle over which the bare cliffs tower, the meadows hemmed in by trees and the meandering path in the background of the *Beheading of St. Catherine* (Fig. 8) are grouped and rendered exactly as the corresponding parts in Dürer's woodcuts B. 120 and 127. All these details are imbued with Dürer's new vitality and differ strikingly from both the obsolete formulas

<sup>2</sup>The lozenge-shaped ornament of the royal garb returns in panels of the legend of St. Catherine in the Germanisches Nationalmuseum at Nuremberg (*Anzeiger des Germanischen Nationalmuseums* 1932-33, fig. 375). It may have been a conventional pattern in use in a workshop with which both, Dürer and our local painter, were connected.

of the older generation and the hasty sketchiness appearing in similar motives in Cranach's early works. Dürer's clear graphic approach is unmistakable. The heightened understanding of landscape, however, corresponding to that in Dürer's most powerful watercolor studies, is encountered in the panel in which the angels carry the body of the dead Saint (Fig. 9). The cliff formations in the middle ground at the left recall the studies used in the engraving B. 61, and the mountain lake in the far distance is based on Dürer's pictorial discovery of the Alps. Returning from this dreamy vision to the futile clusters of human figures in the foreground we are convinced that for these landscapes too the painter was allowed to pick among Dürer's stock of studies.

This phrase "to pick among Dürer's stock of studies" makes us face a new problem; how did another painter get an opportunity to use Dürer's studies? We know that Dürer treasured them and made use of them occasionally even many years later, but that he made such a point of originality that he never used one twice in his production. Would an artist to whom uniqueness was so important in art have scattered his studies for the benefit of others? To such of his colleagues who were unable to invent he offered his woodcuts and his other prints as models they might imitate. Everybody knew them, and when a patron wished to have them repeated, or a painter or sculptor copied them who had no ideas of his own or did not care for them, nobody could be in doubt as to whose credit the invention in question went. With drawings or watercolors the story is very different. How did the study in Dürer's *Martyrdom of St. John* fall into the hands of a local artisan?

The easiest guess would be that he was one of Dürer's assistants or pupils and got the drawing from his master; but the poverty of the figures seems to exclude such a theory. The evidence of a use of Dürer's drawings in these panels should, however, reopen the old discussion whether after his marriage Dürer continued to stay in Wolgemut's workshop or opened one of his own. Thausing in his time had defended the first alternative, but Flechsig rejected it explicitly. The facts upon which the question hinges are that Dürer when he made his second journey to Venice in 1505 did not leave behind a regular workshop, but advised his mother (in his letter of April 2nd of 1506) to place his young brother Hans with Michael Wolgemut. Moreover we know that the Italian *Tarocchi* which Dürer copied were familiar also to another woodcutter who worked for the Wolgemut shop. If Dürer continued to stay with Wolgemut the stu-



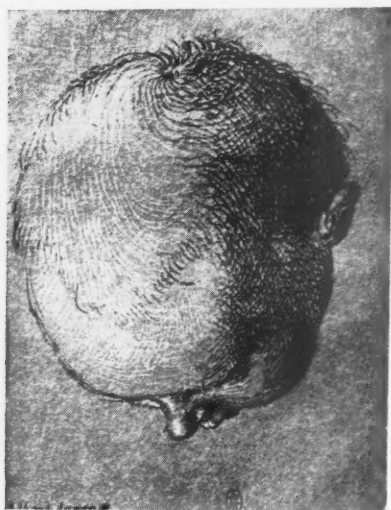
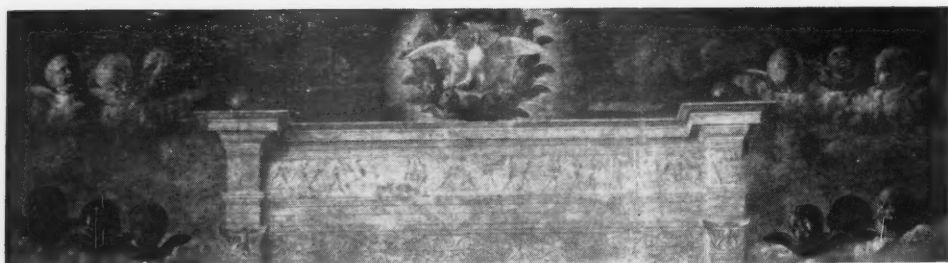


FIG. 11. (top) CHERUB HEADS FROM GIOVANNI BELLINI'S ALTARPIECE (detail)  
*Church of St. Francis, Pesaro*

FIG. 12. (center) DÜRER: DRAWING L. 333,  
THREE HEADS OF CHILDREN  
*Bibliothèque Nationale, Paris*

FIG. 13. (left) DRAWING L. 309,  
HEAD OF CHILD  
*Louvre, Paris*



dies which he had brought home for his travels may have become common property of this shop. Our observations concerning the use of Dürer's drawings by a local painter gives no sufficient reason to invalidate Flechsig's circumstantial argumentation; the conclusions though in favor of Thausing's older thesis are by no means decisive. An exceptional loan or gift to a friend or companion is certainly conceivable.

### III. THE CHERUB HEADS

ON HIS return from his second stay in Venice, Dürer brought with him a whole packet of cherub heads ready for use. Besides being expressly dated 1506 they are all on Venetian blue paper and are executed in the new technique acquired by Dürer about this time. Some of them were used in the *Feast of the Rose Garlands* and in the *Virgin with the Siskin*, and some in the panel painted for Jacob Heller two years later. According to Joseph Merer, Dürer made these studies from sculptural models which he enriched by adding hair and wings.<sup>3</sup> This procedure, well established for other painters, would have facilitated the rendering of complicated foreshortenings. In our Catalogue of Dürer's works we refer to a small bronze head attributed to Vittore Ghiberti and published in *Pantheon* 1929, p. 306, which might give an idea of such a model.<sup>4</sup> Today we wish to reject this theory on the ground of a new observation: the majority of these foreshortened cherub heads appear in Giovanni Bellini's *Coronation of the Virgin* in Pesaro (see Fig. 11).

Here we find the unmistakable group of three heads as in the drawing L. 333 in Paris (Fig. 12), here also — in the upper right group — the head bent downward (L. 309, Paris), (Fig. 13), in the second row on the left a head seen from the front (L. 312, Paris), in the first row at left the head L. 307, finally in the upper group the sharply foreshortened head L. 114 (Bremen). L. 311 (Paris) is most similar to one in the second row in the left. Several of the heads studied in the drawings, as far as we are able to see, are missing in the Bellini panel, and some others which are especially impressive here, are not among Dürer's studies. This, of course, is no argument against Dürer's dependence on this model. Certainly he did not make his studies in Pesaro where Bellini's altarpiece was set up as early as in the 1470's, but from pattern drawings which may have circulated

<sup>3</sup>J. Meder, *Die Handzeichnung*, p. 402.

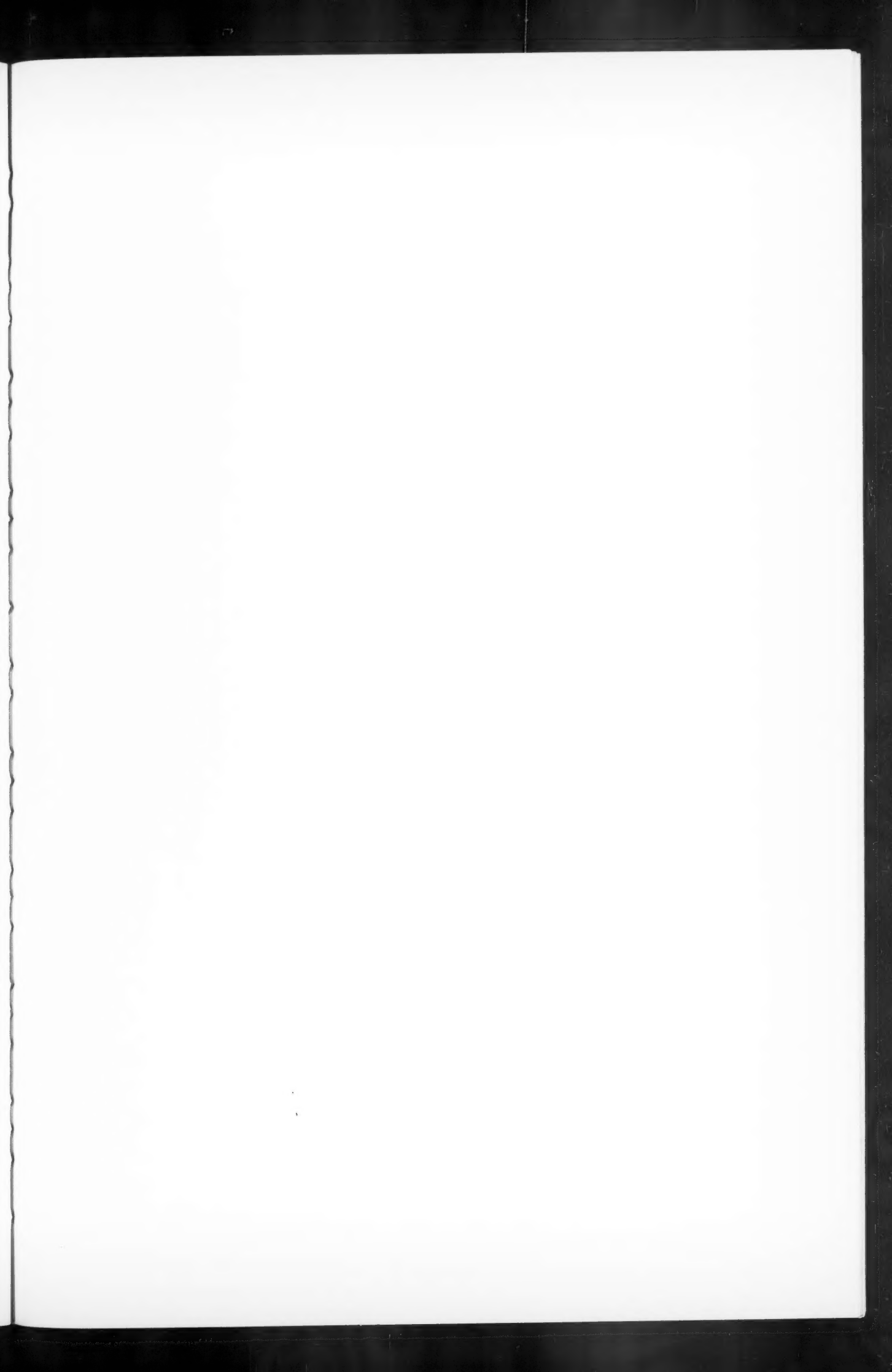
<sup>4</sup>H. Tietze and E. Tietze-Conrat, *Beschreibendes Verzeichnis der Werke Albrecht Dürers*, vol. II, part I, p. 23, no. 293.

in Venetian studios. The "child" was at all times considered a difficult model, and even much later the academies used to offer their pupils practical helps for the rendering of foreshortened children's heads. Just as Dürer succeeded in obtaining from the Bellini workshop drawings of Turks and female costume figures, he may also have secured the models for the cherub heads. That Dürer was able to adapt them well to purposes of his own is best proved by the fact that his dependence on them has up to now escaped detection, by ourselves and by others.

By pointing to the existence of these heads in the Pesaro altarpiece we did not mean to claim their invention for Giovanni Bellini. On the contrary, nothing in his production seems to justify such a claim. The pedantic permutation of a scheme is very unlike Giovanni Bellini who might have taken over the models from somebody else just as Dürer did. The task of projecting the foreshortened heads on a plane is typical of the middle of the XVth century; when Giovanni Bellini painted the Pesaro altarpiece in the 1470's he may have used older models which belonged to the working material of the workshop.

In whose studio might such an assortment of studies have originated? The *sotto in su* in the *Camera degli Sposi* had put a similar task up to Mantegna, and the *putto* in the upper left corner over the inscription here, of 1472, shows a certain relationship with Dürer's drawings L. 307 and 114. The cherub's head in unending variation remains a typical accessory of Christ's or the Virgin's aureole throughout Mantegna's activity.<sup>5</sup> The effect in all these examples, however, rests on abundant repetition rather than on contrasting a limited number of examples. The concentrated violence of the pattern drawing used by Giovanni Bellini about 1470 and by Dürer in 1506 points to an earlier stage of the evolution. This stage corresponds to the era when science and art formed a unity, and perspective construction and artistic penetration were in full harmony.

<sup>5</sup>Compare Mantegna's panels in the Uffizi, in the Brera and the Trivulzio collection.





THE FRANÇOIS CRATER  
*Archaeological Museum, Florence*

## THE FRANÇOIS CRATER

By GEORGE W. ELDERKIN

*Princeton University*

OF ALL the extant vases of the black-figure style which were painted at Athens in the sixth century before Christ none can rival the François crater in richness of decoration. The potter Ergotimus and the painter Clitias were so proud of their work that each one signed it twice. Their justifiable pride may have been due not alone to their skill but to their choice of significant subject for the several scenes. The theme of the four upper friezes on the obverse of the crater is Achilles, the bravest of the Greeks, and his parents Peleus and Thetis. This prominence of the epic hero is evidence of the popularity of Homer in Peisistratæan Athens of the sixth century which produced an edition of the *Iliad* and the *Odyssey* perhaps in the lifetime of Ergotimus and Clitias.

In the first of these scenes Peleus, the father of Achilles, shows his courage by attacking the Calydonian boar at close quarters. In the second Achilles is present at a chariot race in honor of Patroclus, his slain friend. The third frieze which encircles the vase and is the most detailed of all depicts a procession of the gods on the occasion of the marriage of the parents of the hero. Homer in the *Iliad* (XXIV, 62) briefly says that all the gods were present at the marriage; Clitias represents them and names each one. Peleus stands before his house, which takes the form of a megaron, and welcomes the approaching deities. Visible through the open door is the bride Thetis who seated draws her veil aside as does Hera, the bride, in a metope from Selinunte. The prominence of this scene and the great number of figures may have been inspired by the marriage procession of Dionysus and the wife of the archon basileus which was annually held at Athens. On the crater Dionysus is conspicuously placed near the head of the procession. The fourth frieze depicts the pursuit by Achilles of Troilus, the son of Priam, outside a gate of Troy.

These four friezes present a unity of subject which makes no reference to the death of the hero. Like the later Athenian sculptor of the Dexileos relief, in which the slain knight is shown slaying an enemy, Clitias has glorified his hero as about to slay Troilus but not as slain himself. Only in two small panels of the ornamental handles of the crater is there allusion to his death before the walls of Troy. In both these Ajax is represented bearing the body of Achilles from the battle. There were two rival claim-



ants to the honor of saving his body and his armor from the Trojans, Odysseus and Ajax. Their dispute is represented on an Athenian cylix of the fifth century by Duris who gives the victory to Odysseus in accordance with the prevailing tradition. Clitias did not accept this version of the contest but in both panels represents Ajax as rescuing the body. There is certainly here a little local patriotism. Odysseus lived in a remote Ithaca while Ajax was a Salaminian. Salamis has been Athenian since the time of Solon, and Clitias may have been old enough to remember the conquest. Furthermore Ajax was an eponymous hero at Athens where he gave his name to the tribe of Aiantis.

Below the four friezes mentioned comes a fifth composed of animals which is purely ornamental and serves to separate the four from the curious scene of the battle between the pigmies and the cranes which encircles the base of the vase. Why this subject was chosen is not certain but the unity of theme in the four friezes may incline one to search for some connection with Trojan story. In the *Iliad* (III, 3-6) the Trojans attack the Greeks amid clamor like that of the cranes when, to escape the winter, they fly to the streams of Oceanus bearing death to pigmy men. A later tradition says that the queen of these pigmies was named Gerana "Crane". To account for her name the tale was invented that because of arrogance toward the gods the queen was transformed into a crane but it is more likely that the queen was one of the "cranes" until abducted by the pigmies. As a result war broke out between the cranes and the pigmies just as it did between the Greeks and the Trojans over Helen who was stolen from Sparta. Oceanus along whose streams the cranes and pigmies fought appears in the frieze of the procession on the François vase. One may cite here the curious myth that every year Aphrodite and her doves went to Libya from Eryx in Sicily and returned. The purple dove singled out from this flock was probably the goddess herself. Gerana likewise may have been a deity.

The glorification of the Thessalian hero Achilles on the obverse of the vase is matched by that of the Athenian hero Theseus on the reverse. Theseus is thus compared with the prototype of heroes and exalted by the comparison, the more appropriately since both were protégés of Athena, the goddess of Athens. In the uppermost frieze Theseus is seen landing on the island of Delos in company with the fourteen young Athenians who thanks to him have escaped death in the labyrinth at Cnossus. Their dance on the island of Apollo was called the "crane", to which Clitias probably

alludes in this scene. The return from Crete by way of Delos, the island of Apollo, puts Theseus into close relation with that god just as the pursuit of Troilus by Achilles does for him. Apollo to whom Achilles later sacrificed Troilus is present in that scene on the François vase.

Below this frieze is another famous exploit of Theseus. He participates in the Thessalian battle between the Centaurs and Lapiths. Only the shield of the hero has survived. His name nearby shows who held the shield. The importance of this theme in the traditions of Athens is shown by the Centauromachia in the south metopes of the Parthenon. The third frieze is the marriage procession which continues around the vase. A reason for the encircling frieze here and on the base of the vase is that it serves to tie together the scenes on the front and rear of the crater. The fourth frieze represents Dionysus bringing Hephaestus back to Olympus. Like Achilles and Theseus the god Hephaestus was closely associated with Athena. He sits beside her in the assembly of deities in the east frieze of her temple, the Parthenon. If the north metopes of the temple, which are so badly preserved as to make determination of the subject uncertain, represented scenes from the Trojan war then it is possible that Phidias commemorated the same triad as did Clitias, namely Achilles, Theseus and Hephaestus.

Yet another perhaps significant feature of the four subjects of these paintings by Clitias is that three of them are serious and the fourth comic. The position of the latter on the base of the crater shows that one was expected to look at it last of all. The group then may be called a tetralogy in the terminology of the Athenian drama, and may have been inspired by the pattern of a primitive dramatic tetralogy. The scenes relating to the heroes are concluded by a comic one just as a trilogy of tragedies was concluded by a comic Satyr play. However it is not known how old such a combination of tragedies is. There is no information as to how the Greek poets combined their plays in the sixth century.<sup>1</sup> The tetralogy is closely associated with the name of Aeschylus but the unity of his *Oresteia* may not be assumed for the tetralogies which are now lost. There is however an indication that such unity was known before his time. The Athenian Duris about 500 painted on a cylix a "trilogy" of the contest of Ajax and Odysseus for the armor of Achilles.<sup>2</sup> It seems unlikely that a humble artist should have had such a sense of unity before the predecessors of Aeschylus. Duris may have taken the idea of a sequence of three related themes from them.

<sup>1</sup>Haigh, *The Attic Theatre* (revised by Pickard-Cambridge) p. 14.

<sup>2</sup>Furtwaengler-Reichhold, *Griech. Vasenn.* pl. 54.

The conclusion of a tragic trilogy with a Satyr play in which the characters of the tragedies were the objects of burlesque treatment has offended modern taste. This incongruity has been attributed correctly to the Dionysiac origin of the drama. The Satyr play, the chorus of which was always composed of Satyrs, the followers of the wine-god, still retained in the fifth century a clear reminiscence of this origin which the tragedies had long discarded.<sup>3</sup> The reason why three tragedies were combined to form a trilogy may lie in the three *thiasoi* or bands of Maenads in the *Bacchae* of Euripides and in the *Lenai* of Theocritus.<sup>4</sup> If each of these *thiasoi* originally presented, in a performance chiefly lyrical, an important event in the life of Dionysus then their three performances would together constitute a trilogy. The first may have dealt with the passion and death of Dionysus as is suggested by the name *Lenai*,<sup>5</sup> the second with his resurrection, and the third with his marriage. So the resurrection of Osiris was followed by his marriage. This sequence of themes if true was based ultimately upon the three seasons of the ancient year. During these seasons the god of vegetation died, was reborn and became productive. If the "trilogy" of the François vase was inspired by that of a primitive Dionysiac drama then already in the first half of the sixth century the Dionysiac theme had begun to disappear from that early trilogy. Phrynichus whose first dramatic victory occurred in 511 did not restrict his tragedies to Dionysiac subjects. It may also have been true of the contemporary of Clitias, Thespis, who was already exhibiting plays about 560.

A review of the scenes on the vase shows that Dionysus appears not only in the marriage procession of the gods but also in the return of Hephaestus to Olympus. It is very probable that Clitias had in mind the Dionysus of the theatre who bore the title of Eleuthereus in whose temple adjoining the theatre Pausanias saw a mural painting of the god bringing Hephaestus back to Olympus. How old this painting was and whether, if late, it replaced an earlier one of the same subject is not known but the coincidence is suggestive. Hera appears to have been represented bound to a throne as in the scene on the vase. A second mural mentioned by the traveller in the same temple depicted an episode of the return of Theseus from Crete. In it the hero abandoned Ariadne who also appears in the scene of the dance on the island of Delos, an episode preceding that of the

<sup>3</sup>Cf. Haigh, *op. cit.*, p. 17.

<sup>4</sup>*Bacchae* 680-682; Theocritus XXVI.

<sup>5</sup>Cf. the author's *Archaeological Papers* V, 1, p. 1.

mural painting. The appearance of Hephaestus and Theseus as principals in the vase paintings and in the murals points to a borrowing by Clitias who may also have taken his battle of centaurs from an archaic sanctuary of Theseus.<sup>6</sup> Thus there seems to have been a two-fold indebtedness to the theatre of Dionysus. The trilogy followed by a comic play was presented there, and Hephaestus and Theseus were protagonists in murals of the adjacent temple of the god. This indebtedness on the part of Clitias was quite appropriate on a crater which was a mixing bowl for wine, the gift of Dionysus.

<sup>6</sup>Cf. Pausanias I, 17, 3.

## TWO FRESCOES FROM THE SCHOOL OF AVIGNON

BY R. LANGTON DOUGLAS

*New York City*

WHEN, owing to grave dissensions in the Church, the Pope and the Papal Court left Rome, and took up their residence at Avignon, that city became the centre, not only of the religious life of Christendom but also of its art. To Avignon, in the fourteenth century, were summoned architects and sculptors, goldsmiths and painters, poets and men of letters. Amongst the artists and craftsmen who set up their workshops in the provencal city, the Sienese were preëminent. At their head was Simone Martini, one of the greatest artists of all time, who began his work there in the year 1339. Thus it was that a Sienese, with the aid of many coadjutors, repaid, in part, the great debt that Italy owed to the sculptors and the miniaturists of the Ile-de-France.

His pupil and successor, Matteo Giovanetti da Viterbo — who, for more than twenty years, directed the work of adorning with frescoes the Palais des Papes at Avignon — established there a school of painting, which, while it was destined to give expression to French ideas and feelings, was, in reality, an offshoot of the school of Siena.

At Avignon, Matteo and his assistants painted frescoes in the chapels of St. John Baptist and St. Martial, and in other parts of the great Palace, as well as in the Chartreuse du Val de Bénédiction at Villeneuve-les-Avignon. Matteo's assistants were a motley crowd — Sienese and Floren-



tines, Frenchmen and Catalans, Germans and Alsatians.<sup>1</sup> But the style of all these minor artists had a common origin. They were all followers of Simone Martini: their works had a definite Sienese character. This cannot be doubted by anyone who knows well the frescoes of Simone and his followers in the Lower Church of San Francesco at Assisi — frescoes that were painted but a few years before the great Sienese master set out for Avignon on his last long journey.

There are two frescoes representing St. Catherine of Alexandria and St. Anthony Abbott now in New York (Figs. 1 & 2), that were obviously painted by one who had learned his art from Simone Martini or his school. The types are derived from Simone. But the artistic ideals of the great Sienese master have passed through the medium of a temperament that had been deeply influenced by the Gothic art of France. In the figures of St. Catherine and St. Anthony Abbott, the lyrical charm of Simone is replaced, for the most part, by a Gothic severity, his singing line by verticity, his graceful curves by sharp rectangles. But these figures still show clear evidence of Simone's influence. The lines of St. Catherine's cloak, as it falls round her left arm and is held up by her right hand, remind us of the Sienese master's more graceful linear art.

Not only are the types of the two saints similar to those that we find in the works of Simone's pupils: the painted borders that enclose the two figures are also characteristic of his school.

Simone and his followers — unlike so many artists — realized, as did Seurat in the last generation, the importance of picture framings. Several of the frames that they painted for pictures on panel still exist. Two signed pictures, for example, of Naddo Ceccharelli — a follower of Simone, who, it seems, also worked in Provence — still have their original decorated frames; and one of these works, the *Crucifixion* in the Liechtenstein collection, has a frame decorated with circular medallions separated by bands of conventional foliage, which is somewhat similar in design to the painted borders that enclose the frescoes of St. Catherine and St. Anthony Abbott. At the Chartreuse du Val de Bénédiction near Avignon, we may add, are two frescoed figures of Evangelists, works of the school of Matteo da Viterbo, which also have borders of the same type as those that flank these two frescoes of saints that are now in New York.

<sup>1</sup>For descriptions of these frescoes see A. Gosche, *Simone Martini*, Leipzig, 1899; Crowe and Cavalcaselle, *History of Painting in Italy*, edited by R. Langton Douglas, 1908, Vol. III, pp. 59-68; Robert André-Michel, *Mélanges d'Histoire et d'Archéologie*, Paris, 1920; and H. Labaude, *Palais des Papes et Monuments d'Avignon au XIVe Siècle*, Paris, 1925.



FIG. 3. ST. CATHERINE (detail)



FIG. 4. ST. ANTHONY (detail)



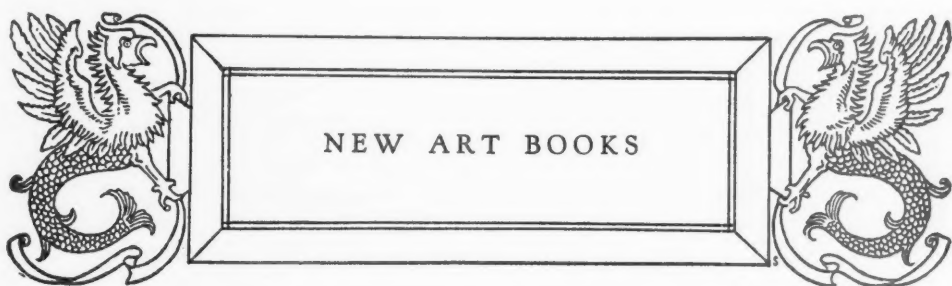
FIG. 1. ST. CATHERINE OF ALEXANDRIA (fresco)

*Private Collection, New York*



FIG. 2. ST. ANTHONY ABBOTT (fresco)

The school of Avignon was, as we have said, an offshoot of the school of Siena; but it was also one of the forefathers of the school of France. These frescoes, therefore, have the peculiar interest that attaches to the early productions of a great national school of painting. Unfortunately, owing to the fact that almost all the existing paintings of Matteo da Viterbo and his followers are mural decorations, works of this early school of Avignon are rarely seen in public galleries or private collections.



LEONARDO DA VINCI, HIS LIFE AND HIS PICTURES. By R. Langton Douglas. 8vo., 125 pp., 57 plates. University of Chicago Press, 1944, \$4.00.

Of the numerous short lives of Leonardo da Vinci this seems to your reviewer easily the best. Devoted chiefly to Leonardo the artist, it sufficiently suggests his scientific activity. Though terse, it is written with urbanity and distinction. It is easy reading; it can hardly have been easy writing. On the scholarly and bibliographical side it is as complete and handy as possible. Here I miss only Dr. John Shapley's excellent paper on the Virgin with St. Ann, *Art Bulletin* VIII, pp. 96-102, which is more searching than Mr. Douglas's treatment. An immediate advantage of this book over its rivals and predecessors is that it considers and illustrates all the recent sound attributions to Leonardo. In general, Mr. Douglas builds on what we used to call the "German" view, accepting a number of Verrocchian pictures which were often rejected. With his list only the little Miracle of St. Donato, at Worcester, sticks in the critical crop of your reviewer. It is hard to admit that Leonardo can have had any considerable part either in the invention or execution of so mediocre a work.

Mr. Douglas's triple division of his barely one hundred pages, into a factual life, an account of the transmission and criticism of Leonardo's works, and a consideration of the paintings, naturally involves some repetition and compromises the larger literary unity of his book, but this is a scholar's necessary sacrifice to the nature of his theme. Contested positions have to be built up in detail, and cannot be taken for granted as so many paragraphs in a well-rounded essay. For any inevitable disproportions of a literary sort, Mr. Douglas compensates in a constant lucidity and frequent felicity of style.



Beyond the incorporation of recently, and I think correctly, attributed Leonardos, the Dreyfus Madonna, the lovely profile of Beatrice d'Este, in the New York art market; the cartoon for the Mona Lisa in Baron Vitta's collection, Mr. Douglas offers several corrections of accepted chronology and provenances. He dates the cartoon at Burlington House in 1500. It can well be somewhat earlier. For him the London Madonna of the Rocks and the Louvre St. Ann are mostly executed by helpers. But we know very well the style and limitations of the various assistants and imitators of Leonardo. It should be possible to name the executants. Mr. Douglas leaves them anonymous. Is it likely that pictures of this importance and, for that matter, ably carried out, were entrusted to nameless nobodies? It seems more reasonable to suppose that Leonardo, who from his disposition and according to all portraits aged rapidly, suffered some relaxation as an executant as he aged. If so, these late pictures would represent a tired Leonardo, but still in the main, Leonardo.

The much disputed Annunciation of the Uffizi, Mr. Douglas regards as a school piece on Verrocchio's design; the angel and the landscape by Leonardo, the Madonna and the sarcophagus to Domenico Ghirlandaio, an audacious but stylistically satisfactory division. The Pistoia altarpiece is thus divided: main panel designed and carried far by Verrocchio, finished by Lorenzo di Credi except for the monumental St. Donato of Arezzo which was executed by Leonardo; the predella: stories of St. John, panel at Liverpool; Annunciation, Louvre, by Leonardo; the Taxgatherer and S. Donato, Worcester, Massachusetts, by Leonardo with some aid from Lorenzo di Credi.

As to sculpture by Leonardo, Mr. Douglas is completely sceptical, admitting only such slight aid as he may have given to Rustici in the bronze group over the door of the Florentine baptistery. Here, while all present speculation concerning sculpture by Leonardo is unconvincing, I am confident that a closer comparison of the drawings with Verrocchian sculptures would yield trustworthy results. Long ago, in *Art and Archaeology*, 1916, pp. 111 ff., I ascribed an often repeated Verrocchian Madonna, which is certainly neither by Verrocchio nor by his best known pupils, to Leonardo. After nearly thirty years I am unrepentant and believe the attribution deserves more consideration than it has had. The amazing little bronze of a rearing horse at Budapest, other versions, is difficult to classify except as a Leonardo. The Diblee relief of a Madonna at Oxford again does not stay easily in the category of Verrocchian school pieces. In short, since we know Leonardo made many sculptures in his early days, and it is unlikely that these have all perished, the field remains wide open for study.

At the outset of his biographical treatment, Mr. Douglas makes short work of the legend of Leonardo as a tragically neglected and frustrated child. On the contrary, being through his adolescence the only son of prosperous parents, he started life as a spoiled child and kept more or less spoiled for his life time. Such appeals from fancy to the facts is characteristic of Mr. Douglas's method. He has the somewhat rare gift of a delicate commonsense.

Where he will provoke widespread dissent is in his attitude towards the condition and quality of the Last Supper. He regards it as completely repainted, no longer a document; and esthetically as a sensationally dramatic travesty of the greatest of themes.

Evidently a review cannot be burdened with a complete discussion of two subjects of major importance. But at least the reviewer may give his opinion briefly, being pre-

pared to defend it in a fitting time and place. 1. The *Cenacolo* is not and never has been heavily repainted. When not temporarily veiled, for reasons which follow, its condition is not worse than that of most Italian mural painting of its time.

What has happened is this. Exudations of saltpeter have successively, perhaps every fifty years or so, come through the wide crackle of the tempera. In these conditions one sees the painting through a fine white web. As dust or, latterly, soot gathers on the white web it turn brown or gray and the obscurity is nearly complete. This is not guess work but a datum of experience. In 1895 your reviewer saw the *Cenacolo* somewhat veiled, but impressive. In 1906 it had so far disappeared that he bade it farewell. But in 1920 it was again in attractive condition. What had happened in the meantime? Nothing but that the most skillful and conscientious of restorers, Cavenaghi, had cleaned off the surface and glued down some loose spots. The picture had reappeared almost miraculously, through simple cleaning and almost without repainting. Imagine this happening half a dozen times since 1500 and you have the physical history of the *Cenacolo*. There have been successive drastic cleanings, each of course necessitated a little repainting. What these cleanings were we may judge by the latest, Cavenaghi's. There have not been any complete repaintings and, as Cavenaghi reported officially, the major part, perhaps five-sixths of the present surface is still Leonardo's.

As to the esthetic issue, just a suggestion. The Last Supper, considered as the institution of the eucharist, is an unpaintable subject. Few painters have made anything significant out of it. Leonardo was intelligent enough not to add another failure, so he chose the most dramatic moment when Jesus said, "One of you shall betray me." This theme, a secular not a religious one, was a challenge to Leonardo's constant ambition to make the body reveal the passions of the soul. Here was the chance to prove his capacity on a large and impressive scale. At the words of Jesus, waves of suspicion, indignation, protest, grief move in flux and reflux about the central resigned figure, the outgoing of whose wistful love balances the surrounding agitation. It is, if you wish, a demonstration, a sublime academic exercise rather than a deeply felt religious masterpiece. The theme enlisted all of Leonardo's intelligence and that should satisfy anyone who sees the picture humanistically. A devotee might have his reserves, but is there any reason to suppose that Leonardo had devotees seriously in mind? They may not have abounded among the prosperous and sophisticated Dominican Brothers who wanted the picture for their refectory.

For a book that will, whether by agreement or difference, make the reader of its scant hundred pages more alive than when he began, we should all be grateful to Mr. Douglas.

—FRANK JEWETT MATHER, JR., *Washington Crossing, Pa.*

WINSLOW HOMER, By Lloyd Goodrich. Published for the Whitney Museum of American Art by the Macmillan Company, New York, 1944, 241 pp., 95 illustrations, \$7.50.

Lloyd Goodrich, Research Curator of the Whitney Museum of American Art, has written what is undoubtedly the best book in the field of American art in the past few years. Mr. Goodrich's book *Winslow Homer* is a biography and the first volume of his projected work, to be followed by a separate volume containing a catalogue of the artist's work. The present volume is a full length biography, well illustrated, annotated, indexed, complete with chronology and bibliography. The ninety-five half-

tone illustrations are a very important feature of the book and it is hoped that the second volume will contain an equal number. For a war-time book, the paper, typography, illustrations and binding are of good quality. In fact there is no sign of "rationing" in the finished product unless perhaps the author may have been forced to cut down in the length of his text for we note that there are only 241 pages.

Winslow Homer (1836-1910) was the outstanding American artist of the nineteenth century and by now has taken his place among the great artists of the western world, in the opinion of connoisseurs and art critics. There are several big names in the field of American nineteenth century painting such as John James Audubon, George Caleb Bingham, Eastman Johnson and William Sidney Mount, but these individuals had their limitations which Winslow Homer transcended. Homer was a great artist and during his period of greater production toward the end of the century his work stood far above the work of the many thousands of contemporary painters. His best work has a timeless aspect which is found in all great painting. Homer fortunately escaped the influence of his contemporaries and did not succumb to the pressure of popular taste and style. When he was young he mingled with a friendly group of contemporary artists in New York City but later forsook contact with fellow painters. In his early years Homer said, "If a man wants to be an artist, he should never look at a picture," and in his later years he rarely went to any public exhibition to view the work of his contemporaries. When he did go to an exhibition he studied the pictures for what they were worth and for what pleasure they gave him without regard to authorship. His comments on the work of other artists were "fresh, original and penetrating" lacking the figures of speech found in current art jargon.

Homer's early years were spent as an apprentice to a lithographer. He resented being "employed" and soon became a free-lance illustrator making drawings for many of the popular illustrated periodicals of the Civil War period. During this period he continually sought independence and studied painting briefly under the guidance of Frederick Rondel. Homer's independence finally came through the medium of painting which gave him the freedom that any true artist must have. His interest in art was so great that he gradually withdrew from society devoting all his time and energy to his work.

Mr. Goodrich has covered Homer's life and work completely and written with sympathy and understanding. Although his text appears to be undocumented the documentation is hidden in five pages at the end of the book. The author's method of annotating is unusual and in a way ineffective but it may be most pleasing to readers who have an intense dislike for footnotes and the conventional signal numbers. With no further comment it is obvious that Mr. Goodrich has written an important book on an important artist.

— BARTLETT COWDREY, *New York City*

FROM TRIPOLI TO MARRAKESH. By Kate McK. Elderkin. Springfield, The Pond-Ekberg Company, 1944, 303 pp., 137 illustrations, \$3.75.

Events have progressed so rapidly during the past year that it seems already long ago when we waited with breathless interest for every scrap of news from North Africa. Then suddenly the tide turned and we were thrilled by the victory of El-Alemein, one of the decisive battles of history, and we were overjoyed at the American landing

on the African coast. Afterwards for several months, as the Allied armies advanced, correspondents and broadcasters struggled with the spelling and pronunciation of the names of towns and cities, familiar to classical students from historical roles they played when the Roman Empire ruled most of the civilized world, and from the spectacular physical remains still surviving from that domination.

Mrs. Elderkin gives in this attractive book an account of a two months' tour of the North African sites made before the war in company with her husband, Professor Elderkin, classical archaeologist of Princeton. The Elderkins are hardy and experienced travelers who are not deterred from visiting an ancient ruin by any difficulties of access, and consequently this record covers sites rarely touched by travelers and never mentioned in the news until American doughboys began their African travels. Mrs. Elderkin kept a diary of the trip and made abundant photographs everywhere she went, and of these 137 are reproduced as full-page illustrations. These reproductions are quite adequate although it is apparent that the restrictions of materials prevented the publisher from getting the best results from the photographs provided.

Since the Elderkins are professional students of art and archaeology the main interest of the book centers on the works of art and on the archaeological remains, but at the same time the modern life of the country is not neglected, and descriptions and views are given of the native towns and of the people who inhabit them. The book does not purport to be a guide book, but in it Mrs. Elderkin accomplishes her aim of giving a vivid and picturesque account of a land rich in historical remains, as seen by an observant eye and as interpreted by a trained and intelligent mind.

A map gives a clear view of the area covered, from Tripoli on the East to Marrakesh in Morocco, just beyond Casablanca, on the West. The names of these places and of others lying between them have become household words with us today. It is well to look at the places themselves and thus to realize that Casablanca is a big modern town suitable for a diplomatic conference but of no interest to students of any period of art and archaeology, and at the same time to enjoy Tripoli both for its ancient relics and for its modern beauty. This city has been transformed into a beauty spot by Italian planting, reclamation, and irrigation. Its Roman and Arabic remains, as well as some objects in the local museum, are described and illustrated, but much more attention is naturally devoted to the neighboring site of Leptis Magna, which has been carefully excavated by the Italians. An interesting account is given of the more important monuments there, including the great arch in honor of Septimius Severus, the Forum, Basilica, theatre, and baths.

After Tripolitania come three chapters dealing with the sites in Tunis; first the small towns on the eastern coast, followed by two inland towns, and then "Northern Tunisia and her Roman Cities." When northern Tunisia is mentioned one thinks naturally of Carthage, the capital of an Empire which once threatened the supremacy of Rome itself. Mrs. Elderkin gives a brief sketch of the city's history, remarking on the paucity of ancient remains of such a great and splendid city. The sack of the city by Scipio in 146 does not fully explain the situation, since much has survived of the early city of Corinth which was destroyed in the same year by Mummius. Mrs. Elderkin might have mentioned the reason given by the logographers for the decision by Julius Caesar to rebuild both cities. They report that one night when Caesar, a very superstitious man, was camped with his army near the vacant site of Carthage he was haunted all night by the ghosts of the women and children slain in the destruction of the city. When he awoke in the morning he realized that he



would have no further peace of mind until the cities were resettled. A pretty anecdote, entertaining whether true or not.

The chapter on Numidia includes cities with the most spectacular and well-preserved remains, such as those at Timgad, Djemila, and Tebessa, which are admirably illustrated. Then follow chapters on the coast towns of Mauretania, of which the greatest is Algiers, and on towns in the interior of Morocco, and the book is concluded with a chapter dealing with the Moroccan cities Rabat, Casablanca, and Marrakesh.

The book is an eminently readable story of life and things in that great mysterious land of North Africa. It will interest students of antiquity because of its wealth of ancient lore, it will give soldiers of the African army on their return home a chance to see at leisure what they probably overlooked when they had more important business on hand, and it will be enjoyed by the casual reader for the vivid description it gives of men and places which should again play important roles in history in the not far distant future.

— T. LESLIE SHEAR, *Princeton University*

**WILLIAM SIDNEY MOUNT, AN AMERICAN PAINTER.** By Bartlett Cowdrey and Hermann Warner Williams, Jr., with a Foreword by Harry B. Wehle. Published for the Metropolitan Museum of Art by Columbia University Press, New York, 1944, xiii and 47 pages, 78 illustrations.

Is there not a distinct pleasure, shared mostly by "advanced" students of the fine arts, in the precise documentation of minute details of an artist's work? The new catalogue of William S. Mount's genre and landscape painting, which at that is not a complete *catalogue raisonnée*, as the authors are careful to state, glows with documentation and reveals somehow the modest delights of research. Miss Cowdrey's annotated bibliography, no less than Hermann Williams's essay on the artist's life, conveys this specialized attraction. Even the 168 entries which are the backbone of this compact volume appear lively, partly because of the numerous contemporary comments included among the usual catalogue data, and also because of the compilers' evident relish for ultimate references and full provenance.

So thoroughly was the job done, it may seem disappointing that Mount's work in portraiture was not included, at least in part. Reproductions of the intimate portraits mentioned in Williams's account of the painter and perhaps samples of Mount's journeyman style would give the student a better knowledge of this amiable and conscientious artist. The self-portrait frontispiece and the drawing of his mother are not enough to show his ability in face painting. His career was definitely a double one, with his highly appreciated story pictures sandwiched between numerous jobs of portraiture.

As for his position in art history, Mount was not the first native-born genre painter. Alvan Fisher had hit upon the same type of subject matter more than a decade earlier and was as fully appreciated in Boston as was Mount in New York, in fact was well known in New York and Charleston, S. C., when Mount was going to the school of the National Academy. Should Miss Cowdrey and Hermann Williams undertake a second volume, dealing with Mount's portraits, they could make a valued contribution to our art history by reconsidering Mount's position as a genre painter and by examining the subject of early American genre in general, especially its social background and the phenomenon of its multiple origins.

NATIONAL ACADEMY OF DESIGN EXHIBITION RECORD, 1826-1860, 2 vols. New York. Printed for the New York Historical Society, 1943, 665 pages.

This seems to be Miss Cowdrey's day. Her compilation of the exhibition catalogues of the National Academy is a needed reference book to the names and yearly addresses of nearly 1300 artists active in the first half of the last century. The material she had to deal with is unsympathetic and sometimes baffling. Frederick S. Agate, for example, exhibited 29 portraits of ladies in the eighteen years before 1844, of which only 15 will ever stand a chance of identification and then only through tracing the descendants of contemporary owners. Possible misprints in the old catalogues seem to create difficulty, as they create a S. W. Badger whom Miss Cowdrey properly identifies as Joseph W., the miniaturist. "A. Fisher," for another example, may be Alvan or Alanson. However, the task is well done, and everyone concerned over the identification of early XIXth century American painters will appreciate its worth.

—ALAN BURROUGHS, *Little Compton, Rhode Island*

#### BOOKS RECEIVED

- GREEK REVIVAL ARCHITECTURE IN AMERICA. By Talbot Hamlin. New York, Oxford University Press, 1944. 439 pp., 94 plates, \$7.50.
- FOREIGN INFLUENCES IN AMERICAN LIFE. By David F. Bowers. Princeton University Press, 1944. 254 pp., illustrated, \$3.00.
- NEW ARCHITECTURE AND CITY PLANNING. A symposium edited by Paul Zucker. New York, Philosophical Library, 1944. 694 pp., illustrated, \$10.00.
- THE CONTRIBUTION OF HOLLAND TO THE SCIENCES. A symposium edited by A. J. Barnouw and B. Landheer, with an Introduction by P. Debye. New York, Querido, 1943, 373 pp., illustrated, \$3.50.
- WAR PICTURES BY BRITISH ARTISTS (second series). London, Oxford University Press, 1943. 4 vols., \$1.75.
- FOUR LATE EIGHTEENTH CENTURY ANGLO-AMERICAN LANDSCAPE PAINTERS. By J. Hall Pleasants. Worcester, Mass., American Antiquarian Society, 1943. 146 pp., illustrated. (Reprinted from the Proceedings of the Society for October, 1943).
- COPTIC EGYPT. A symposium, with foreword by John D. Cooney. Brooklyn Museum, 1944, 58 pp., \$.75.
- FROM ART TO THEATRE. By George R. Kernodle. University of Chicago Press, 1944, 255 pp., illustrated, \$5.00.
- TALAVERA POTTERY. By Alice Wilson Frothingham. New York, Hispanic Society of America, 1944, 191 pp., illustrated.
- LA PINTURA ECUATORIANA DEL SIGLO. By Jose Alfredo Llerena and Alfredo Chaves. Quito, Ecuador, 1942, 116 pp., illustrated.
- OBSERVATIONS ON AMERICAN ART. Selections from the Writings of John Neal. Edited with notes by Harold Edward Dickson. The Pennsylvania State College, 1943, 115 pp., illustrated.
- OF ART—PLATO TO PICASSO. Edited by A. E. Gallatin. New York, Wittenborn & Co., 1944. 62 pp., \$1.50.
- NOTES HISPANIC. New York, Hispanic Society of America, 1944. 132 pp., illus., \$1.00.

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